

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Virtuoso Series Concert / Barbara Thiem, Cello	September 30, 7:30 p.m.	ORH
Jazz Ensembles Concert	October 3, 7:30 p.m.	GCH
Virtuoso Series Concert / Margaret Miller, Viola	October 7, 7:30 p.m.	ORH
Voice Area Recital / FREE	October 9, 7:30 p.m.	ORH
Wind Symphony Concert	October 10, 7:30 p.m.	GCH
Guest Artist Concert/ Session Brass Quintet	October 11, 7:30 p.m.	ORH
Concert Orchestra Concert / FREE	October 13, 4 p.m.	ORH
Virtuoso Series Concert / Bryan Wallick, Piano	October 14, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>L'enfant et les sortilèges</i> by Maurice Ravel	Oct. 31, Nov. 1, 2, 7:30 p.m.	ST
<i>L'enfant et les sortilèges</i> by Maurice Ravel	November 3, 2 p.m.	ST

DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>A Midsummer Night's Dream</i> by William Shakespeare	Oct. 4, 5, 10, 11, 12, 7:30 p.m.	UT
<i>A Midsummer Night's Dream</i> by William Shakespeare	Oct. 6, 13, 2 p.m.	UT
<i>Cabaret</i> by John Kander with lyrics by Fred Ebb	November 8, 9, 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kander with lyrics by Fred Ebb	November 10, 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
Freshman Theatre Project / FREE	December 13, 7:30 p.m.	ST

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THE CSU UNIVERSITY SYMPHONY ORCHESTRA PRESENTS

CONDUCTED BY **WES KENNEY**



Remembering
LEONARD BERNSTEIN AND HECTOR BERLIOZ

With Margaret Miller, Viola

THURSDAY, SEPTEMBER 26 AND FRIDAY, SEPTEMBER 27

Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

UNIVERSITY SYMPHONY ORCHESTRA: SEPTEMBER 26 & 27

WES KENNEY, Conductor
MARGARET MILLER, Viola

BERNSTEIN (1918-1990)

On The Town: Three Dance Episodes

- I. The Great Lover
- II. Pas de Deux (from the "Lonely Town" Ballet)
- III. Times Square Ballet

BERLIOZ (1803-1869)

Harold in Italy, Op. 16

- I. Harold in the Mountains:
Scene of melancholy, happiness and joy.
- II. Procession of the pilgrims
singing the evening hymn.
- III. Serenade of an Abruzzi-mountaineer
to his sweetheart.
- IV. The brigand's Orgies.
Reminiscences of the preceding themes.

Ms. Miller

Intermission

ROUSSEL (1869-1937)

Symphony No. 2, Op. 23

- I. Lent; Modérément animé; Assez animé; Animé
- II. Modéré; Lent; Modéré
- III. Tres Lent; Modéré; Tres Lent; Modérément Animé; Plus animé

PROGRAM NOTES:

Three Dance Episodes from *On the Town*

Leonard Bernstein (1918-1990)

Leonard Bernstein grew up of a Jewish heritage to which his father ran a barber business. Although there was no immediate musical training in the family, Bernstein began to experiment with piano. He eventually studied privately at the age of 14 and began making a small wage playing occasional gigs to help pay for those lessons. Although his father was not entirely certain of letting Bernstein follow a career in music, he went off to Harvard to study music with support of his family. His time at Harvard shaped his young musical mind and led him to meet some prominent figures, such as Aaron Copeland. He continued his education at the Curtis Institute to study piano, composition, and conducting, all of which he became extraordinarily competent at. He landed an assistant conducting position with the New York Philharmonic right out of the Curtis Institute, which launched him into a successful conducting career after filling in for Maes-

BIOGRAPHIES



Wes Kenney is now in his seventeenth year as Professor of Music and Director of Orchestras at Colorado State University. He conducts the University Symphony Orchestra and Chamber Orchestra as well as Ralph Opera Program productions, and teaches graduate conducting. Mr. Kenney has led the orchestra to many new milestones, including first ever at CSU performances of Stravinsky's Rite of Spring, Mahler symphonies No. 1, 5, and 7, two Strauss tone poems, the Bartok Concerto for Orchestra, and the Bruckner Symphony No. 5. In 2014 he was named music director of the Denver Young Artists Orchestra—the premiere youth orchestra in the state of Colorado—and has taken that orchestra to Europe twice on tours through Austria, Slovenia, Czech Republic, Italy, France, and Spain. Mr. Kenney has also taken DYAO to Carnegie Hall for two successful concerts. DYAO is the current winner of the American Prize in performance in the Youth Orchestra Division.

Mr. Kenney is also currently in his 17th season as Music Director of the fully professional Fort Collins Symphony. In the summer of 2004, he was named to an additional post of Music Director of Opera Fort Collins, helping that organization establish a full season of three productions a year. Mr. Kenney was named the 2009 Outstanding Teacher by the Colorado American String Teachers Association. He was also awarded the Grand Prize in the summer 2007 Varna (Bulgaria) International Conducting Competition. He travelled back to Bulgaria in 2008 for concerts in Vidin and to conduct La Traviata in Stara Zagora.

Mr. Kenney is a frequent guest conductor of professional and educational ensembles. Recent appearances include the Changwon (South Korea) Philharmonic—where he will return next June, Vietnamese National Symphony Orchestra (Hanoi), Colorado Symphony, Colorado Music Festival, Riverside Symphonia (NJ) Lafayette (Indiana) Symphony and the Acadiana Symphony (Louisiana). He has conducted New Mexico All-State, Virginia All-State, Alabama All-State, and New Hampshire All-State Orchestra. He has given orchestra clinics in all corners of Colorado and is sought after for sessions at the Colorado Music Educators Association Conference and American String Teachers Association Conference. Mr. Kenney is a former president of the Conductors Guild and serves currently on their advisory board.

Mr. Kenney is also in demand as a conducting pedagogue. He recently taught alongside Jorge Mester in a Conductors Guild sponsored workshop at CSU. He has been a guest lecturer at the Conductor's Institute held at Bard College in upstate New York, teaching alongside the late Harold Farberman and American Symphony Orchestra Music Director Leon Botstein. He is also one of the founders of CSU's Master of Music, Music Education—Conducting Specialization; featuring a summer seminar, the program is designed to allow music educators the opportunity to earn a graduate degree while furthering their conducting studies and remaining in their current position.

Education: San Francisco State University, University of Southern California, Conductors Institute, Hochschule für Musik und Darstellende Kunst (Vienna).



Margaret Miller is special assistant professor of viola and coordinator of the Graduate Quartet Program at CSU. She teaches viola, chamber music literature and coaches both undergraduate and graduate ensembles. Ms. Miller is also on the faculty of the LEAP Institute for the Arts at CSU, a multi-disciplinary program that gives students tools to be successful musicians after they graduate.

Prior to joining the CSU faculty in 2004, Ms. Miller was violist of the da Vinci Quartet for eighteen years. Based in Colo., the Quartet was in residence at the University of Denver and Colorado College. Known for its innovative programming and outreach, the quartet toured throughout the U.S., and was a prize-winner in both the Naumberg and Shostakovich competitions. The da Vinci Quartet recorded the complete works of American composers Arthur Foote and Charles Martin Loeffler for the Naxos American Classics label.

A dedicated teacher and performer, Ms. Miller has given recitals and master classes throughout the West, recently visiting the University of Missouri, Kansas State University, the University of Arizona, and Arizona State University. She has given clinics on viola playing and career opportunities at the Primrose Festival, the Michigan Music Conference, and the Colorado Music Educators conference. She has been recognized for her teaching by the Colorado Chapter of the American String Teachers Association, and the Colorado Springs Youth Symphony.

COLORADO STATE UNIVERSITY SYMPHONY ORCHESTRA

WES KENNEY, Conductor
ANDREW MENDIZABAL, Graduate Teaching Assistant

VIOLIN I

Nancy Hernandez,
concertmaster
 Landon Fennell,
asst. concertmaster

Amelie Piccoud
 Corban Green
 Ryan Wessel
 Rhea Chan
 Mary Fox
 Peng Liu
 Cynthia Fox +
 Krystian Salva

VIOLIN II

Dmitri Ascarrunz **
 Steven Hsu *
 Madison Kubala
 Jennifer Tran
 Tabitha Lindahl
 Brooke Der
 Laura Mariea
 Frances Martin
 Devon Mayes

VIOLA

Regan DeRossett **
 Carly Nelson *
 Cris Gade
 Chris Huang
 Xareny Polanco
 Laurel Ladzinski
 Hailey Simmons
 Troy Cao
 Madelyn Reynolds
 Lexi Hersh
 Garret Durie

CELLO

Mitch Smith, **
 Faith Rohde *
 Alex Koster
 Sasha Chappell
 Herman Chavez
 Sophia Ressler
 Ashley Parra-López

Annie Koppes
 Faith Christen
 Addison Phillips

BASS

Michael Rinko **
 Zachary Niswender *
 Myah Precie

FLUTE

Carmen Chavez **
 Julia Kallis
 Elisabeth Richardson,
 Piccolo

OBOE

Kyle Howe **
 Rebecca Kopacz,
 Kira Cuniff,
 English horn

CLARINET

Jerry Su **
 Zach Franklin
 David Leech,
 Bass clarinet

ALTO SAXOPHONE

Amy Keisling +

BASSOON

John Parker **
 Noah Beck
 Kyle Thomas
 Kyle Minthorn,
 Contrabassoon

HORN

Isabel Waterbury **
 Kathryn Dixon *
 Miranda Deblauwe
 Haley Funkhouser
 Kate Fieseler

TRUMPET

Max Heavner **
 Jesse Glass
 Jacob Wilkinson
 Sydney Brown

TROMBONE

Anna Varosy
 Hailey Bruce

BASS TROMBONE

Peter McCarty

TUBA

Kelci Hartz

PERCUSSION

Michael Hamilton **
 Danny Moore
 Ian Maxwell
 Chase Hildebrandt
 Ben Stordeur

HARP

Abigail Enssle

PIANO/CELESTE

Madeline Greeb +

** Principal
 * Assistant Principal
 + Guest Performer

tro Bruno Walter in 1943, a performance that was broadcast nationally. His career thereafter was one as a prolific composer, conductor and music educator; his passion for music through his conducting was notably one of his biggest attributes.

The 100th anniversary of his birth was celebrated last year, but we continue to celebrate his legacy with a performance of one of his earlier works, Three Dance Episodes from *On the Town*. This suite for orchestra was selected from works of his Broadway hit, *On the Town*. The musical of 1944 was inspired by his ballet, *Fancy Free*, written nine months earlier. *Fancy Free* was commissioned by New York choreographer, Jerome Robbins. The symphonic ballet followed the story of three WWII sailors on a 24-hour shore leave in New York City, where they are on the search for women and a good time. The success of the ballet came from its footloose choreography and the music that had jazz influence and played a large role in the dances, especially the piano solo. Bernstein was later encouraged to turn the ballet into a comedy musical that was met with just as much success, lasting about 14 months on Broadway. It was set to the same plot as *Fancy Free*, and was full of great comical writing, music, plot, and character development.

Bernstein's quote "It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet *Fancy Free*..." is evident in his selections for the suite. The first episode, *Dance of the Great Lover*, depicts one of the sailors, Gabey, dreaming of sweeping his love, Miss Turnstiles, off her feet. The music's main idea in the horns and strings repeats three times to show Gabey's persistence. The second episode is a *Pas de Deux* in which one of the sailors lures a young high school girl into a slow dance that ends sinisterly when he leaves her. The last episode, Times Square Ballet, is a culmination of many scenes taking place in the musical. The number is full of different time changes that outline the many dance styles Bernstein wrote for. The episode includes a solo saxophone melody in a bluesy feel and ends with a vibrant orchestral sound constantly pulling and pushing between 2 and 3 feels.

Harold en Italie, Op. 16

Hector Berlioz (1803-1869)

Louis-Hector Berlioz, born 1803 in La Côte-Saint-André, France, was the eldest child of Louis-Joseph Berlioz and Marie-Antoinette. From an early age, the young composer had a keen interest for reading of all types of literature, but most importantly that of music harmony and theory. Berlioz knew how to play the flute and guitar adequately from some lessons he received with his father's support, yet much of his knowledge for the way music was harmonically sounded was learned without any association of keyboard playing. This made him unique amongst composers of the time who were typically proficient at the piano. After some considerable time studying medicine by his father's wishes, his musical impulse and yearning for travel led him into the field of music composition. This would prove to create a very rocky career for himself and his familial relationships, but his persistency would prove to be successful.

Berlioz was an astounding orchestrator; much of his understanding on how to write for orchestral instruments was learned through reading texts at the Conservatoire de Paris, score study, and listening to local performances of operas of 18th century composers, such as Gluck and Salieri. He entered the Conservatoire in 1826 to study composition, won the Prix de Rome—a composition contest granting him study in Rome—in 1830 after four attempts, and began a name for himself with his very originality after the performance of *Symphonie Fantastique* in the end of that year. Berlioz made a successful career as composer, music critic and conductor, which allowed him many acquaintances with prominent composers of the time, such as Paganini and Liszt, who were very fond of his work. In addition to his compositional achievements, he made a great contribution in 1843 in orchestration literature by publishing the *Grand traité d'instrumentation et d'orchestration modernes*. Despite his successes, he felt a strong conflict with failure and his health. He passed away in 1869 after a strenuous conducting career in the last years of his life.

Today we commemorate the 150 years since the death of Berlioz with a performance of his *Harold en Italie* for orchestra and solo viola. The origin of the composition dates to 1833

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when an enthralled Paganini – after hearing his *Symphonie Fantastique* – approached Berlioz to write a viola concerto for his newly acquired Stradivarius viola. Berlioz wrote in his memoir “I am flattered more than I can say, but to rise to your expectations... one needs to be a viola player, which I am not”. Regardless, Paganini insisted Berlioz was more than capable and so Berlioz began. He wrote with balance of both the orchestra and the soloist and showed Paganini the first movement to which Paganini replied “This will not do. I am silent for too much of the time; I need to be playing continuously”. Paganini would no longer be an active participant in the compositional process, leaving Berlioz with a focus on the music in which the solo viola was not the main focus, yet still retained its own purpose in each movement.

Berlioz drew inspiration from Lord Byron’s *Childe Harold*, in addition to his wanderings in Abruzzi when he was in Rome after winning the Prix de Rome. Each scene, or movement, was carefully orchestrated to represent different aspects of his travels, with interjections of a *Harold* theme by the solo viola that both contrasts and complements the music. The *Harold* theme is first presented in beginning of the first movement after a dark, chromatic passage in the low strings. The viola then states the themes of the first movement that the orchestra later takes up in a loose sonata form that Berlioz so carefully crafts. The second movement paints sound images of a Pilgrims’ Marche in their evening players with a repetitive march theme in the winds followed by a religious canto, then ending in the same fashion. The third movement is that of a serenade highlighting Berlioz’s exceptional rhythmic skill. Towards the end, the movement is occupied so many ideas, including the *Harold* theme. The piece concludes with a whirlwind movement of different tempos, and has a cyclical nature in that all the ideas return for a grand finale. Paganini did not hear the piece until three years after its premiere to which he praised Berlioz for such a work and sent him a letter with the following: “*Beethoven spento non c’era che Berlioz che potesse farlo rivivere*” translating to “Beethoven is dead and Berlioz alone can revive him”.

Symphony No. 2 in Bb

Albert Roussel, 1919-1921

The 150th anniversary of the birth of French composer Albert Roussel is an opportunity of discovery for this somewhat neglected composer. His interest in music compelled him to give up a commission as a naval officer and pursue a 10-year (!) study in the newly created Schola Cantorum. There, at the age of 29 he began lessons with Vincent d’Indy and in doing so he was steeped in the symphonic traditions of Cesar Franck and Saint-Saens. He was further influenced by the rise of impressionism, especially the music of Maurice Ravel, and later affected by travels to exotic lands such as India and southeast Asia. The harmonic language as well as historical figures compelled him to write the opera-ballet based on the Hindu legend of Pâdmâvati. That style can be heard as well in his second symphony presented this evening. Health concerns caused him to move to the coast of Brittany for a quiet life which in itself was an influence. At one point the composer commented that he “remained apart in order to have freedom of personal vision.” He thus avoided any mainstream movement in Paris, but rather encapsulating an eclectic style that one can observe from his compositional output. Whereas his first symphony and other early works reveal some traces of impressionism, he eventually moved through exoticism and ultimately evolved into a style of neo-classicism. In this evolution, Roussel in some ways paralleled Stravinsky, although always with a sense of emotion that was rejected by the Russian composer.

The Symphony No. 2 in Bb is in three movements. In retrospect it is a transitional work with traces of his post-WWI experience, (Roussel went back into the artillery as a transport officer between 1915-1918), his world travel, and the cyclical style taught by d’Indy during his training. The first movement begins with the tempo indication of “Lent,” as a mournful bass clarinet over a dark woodwind texture. Strings enter shortly thereafter (now “Moins lent”–less slow) with a different idea that will transform later in the movement. The meter is constantly changing with multiple permutations of slow compound triple meter. A third idea with the upper woodwinds start to show some of the force the composer will use later. Soon a new tune appears in the low strings with an odd sounding final interval of a tritone—a melody that will figure prominently in the final movement. The tune alternates with previous textures until the music

moves into a transparent waltz for violins. There are eerie undertones as this texture builds. Clarinets jump out of the texture; sparkling sounds begin to color the orchestration and the music finally bursts forward with an assertive horn line. Earlier ideas appear in new guises with full orchestral sound. The music subsides briefly, but soon works itself in a renewed frenzy. Eventually the string waltz returns, calming the texture that will bring the movement to end on an extended harmonic chord based on Bb major, with A and F# added.

The second movement takes the procedure of a scherzo and trio. The scherzo is indicated as Modéré (Moderately), in 6/8. The orchestration is varied with plenty of special effects in the strings and rhythmic vitality in the woodwinds creating a kaleidoscopic texture. The violins emerge with a melody reminiscent of the waltz from the first movement. As an interlude, the clarinets are heard with a pungent line about the colors similar to the first movement, but now that line is shared by the oboes, then flute and piccolo. As an interesting variant, the violin melody is sometimes doubled at the lower octave by the horns. The trio is a suave and dreamy affair with a harp and an underpinning motor rhythm. Towards the end of the trio, this music builds to a climax before the return of the scherzo music with the primary melody now handled by flute accompanied by pizzicato strings and subtle percussion. A saucy trumpet interrupts briefly before another outburst is reached briefly before quickly retreating to a harmonically clever ending.

The third and final movement opens with a dark and moody personality similar to the opening strains of the symphony. Bars end with a rise and fall dynamic; a contour found in many of the ideas of this movement. This music is interrupted by the melody the cellos and basses introduced in the first movement with the tritone final note. The opening mood returns with the dynamically heaving phrase, but here building to a climax before releasing to section of general unrest where accents and sudden stops play a role. At the end of this ramp-up a slightly cockeyed version of the cello/bass in tune in duple meter appears and is continually developed with ever changing orchestrations and characters. A variant of the waltz melody heard in the previous movements sound briefly in the oboe but is interrupted by the unrest heard earlier. Once again, a long increase in sound gives way to the duple texture, but releases to a harmonized version of the tritone ending melody harmonized for four horns. That melody takes a hiatus, but not the texture as it grows in jauntiness, then bombast, before launching into a full-blown version of the duple tune varied with a different ending that removes the tritone. The head of that idea is developed before dissipating to the heard earlier “Modéré” waltz with its dreamy nature—the closing section of the symphony. With all the harmonic unrest, key changes, sometimes bitonality, and exotic scales, the quiet ending B flat major chord, with three different colors, is welcome relief.

Notes by Wes Kenney

2018-2019 APPLIED FACULTY

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